



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

A FACULTY OF MUSIC CELEBRATION

CANDIDE by Leonard Bernstein

Thursday, February 4, 2010

Friday, February 5, 2010

Saturday, February 6, 2010

Sunday, February 7, 2010

MacMillan Theatre

Edward Johnson Building

09|10
SEASON

CANDIDE

A Faculty of Music première

Book adapted from Voltaire by Hugh Wheeler

Lyrics by Richard Wilbur

Additional lyrics by Stephen Sondheim and John La Touche

Music by Leonard Bernstein

Conductors

David Briskin (Feb 4, 5, 6), Dan Rutzen (Feb 7)

Director, MacMillan Singers

Doreen Rao

Stage Director

Michael Patrick Albano

Scenic & Lighting Director

Fred Perruzza

Costume Designer

Lisa Magill

Choreographer

Allison Grant

Music preparation
& production répétiteur

Andrea Grant

Assistant Director

Erik Thor



This production has been made possible through
a generous gift from David G. Broadhurst.

Additional funding provided by donors to the Opera Production Fund and by
members of *Continuo*, the Opera Division's annual giving program.



Bernstein CANDIDE - New York City Opera version

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written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any
other electronic devices that could emit a potentially unwelcomed sound.

	Feb 4	Feb 5	Feb 6	Feb 7
Dr. Pangloss, a philosopher & teacher	Andrew Love	Vasil Garvanliev	Vasil Garvanliev	Andrew Love
The Baron	Geoffrey Sirett	Giovanni Spanu	James Baldwin	Giovanni Spanu
The Baroness, his wife		Brittany Mayer		
Paquette, their serving maid	Rebecca Collett	Aviva Wilks	Julia Barber	Rebecca Collett
Maximilian, their son	James Baldwin	Geoffrey Sirett	Giovanni Spanu	James Baldwin
Cunegonde, their daughter	Lindsay Barrett	Claire de Sévigné	Jessica Strong	Lindsay Barrett
Candide, Cunegonde's cousin		Christopher Enns		
The Old Lady	Erica Iris Huang	Marta Herman	Marta Herman	Erica Iris Huang
Don Issachar, a wealthy Jew	Andrew Love	Vasil Garvanliev	Vasil Garvanliev	Andrew Love
The Archbishop		Alastair Smyth		
Agents of the Inquisition		Justin Anantawan, Andrew Haji, Rocco Rupolo		
Judge		Alastair Smyth		
The Governor of Montevideo		Rocco Rupolo		
A peon	Geoffrey Sirett	Giovanni Spanu	James Baldwin	Giovanni Spanu
Father Bernard	Geoffrey Sirett	Giovanni Spanu	James Baldwin	Giovanni Spanu
An old sea captain	Geoffrey Sirett	Giovanni Spanu	James Baldwin	Giovanni Spanu
Sheep	Heidi Bjornson, Stephanie Domingues	Eliza Johnson, Marissa Solow	Eliza Johnson, Marissa Solow	Heidi Bjornson, Stephanie Domingues
Lion		Justin Anantawan		
Van Deer, Captain of the Santa Rosalia		Andrew Haji		
Prince Rogotski the Third of Turkey		Andrew Haji		

An ensemble of students, soldiers, dancing Spaniards, citizens, auto-da-fé spectators, runway models, sailors, slave girls, monks, villagers and greedy gamblers

Justin Anantawan, James Baldwin, Heidi Bjornson, Stephanie Domingues, Andrew Haji, Eliza Johnson, Brittany Mayer, Rocco Rupolo, Alastair Smyth, Marissa Solow, Giovanni Spanu, Geoffrey Sirett

MEMBERS OF THE MACMILLAN SINGERS AND OPERA CHORUS

Kari Abraham
 Kristina Agur
 Felix Arifin
 He (Henry) Ban
 Anna Betka
 Douglas Brenton
 Sylvia Chouljian
 Jelena Ciric
 Amanda Cogan
 Scott Crocker
 Lauren Crowther
 Jordan Duerrstein
 Jenny Fan
 Anthony Fauré
 Robert Fowler
 Jocelyn Fralick
 Peter Grant-Mackechnie
 Mei (May) Hao
 Whitney Henderson
 Benjamin Ho
 Anatoliy Ivchenko
 Andrew William Ivens

Saira John
 Mira Jung
 Dimitri Katotakis
 Yoonsun Kim
 Michael Klose
 Julija Ann Krisciunas
 Christina Labriola
 Simmon Li
 Emma Christina Lokan
 Melba Yuki Lui
 Rachelle Pui-Wai Luk
 Rachel Mahon
 Teresa Mahon
 Ryo Matsuzama
 Lynn McMurray
 Andre Mina
 Sam Moffatt
 Charles Mok
 Julia Morson
 Patrick Murray
 Nicholas Nolan
 Arielle Evangeline Nugent

Elizabeth Polese
 Joshua Raine
 Andromahi Raptis
 William Reid
 Eran Rozenszajn
 Amy Nicole Salmers
 Nataliya Sandul
 Bruce Scavuzzo
 Sara Schabas
 Anna Sharpe
 Michelle Siemens
 Alexander Soloway
 Sarah Svendsen
 Charles Sy
 Steffanie Mei Kie Tam
 Anastasia Tchernikova
 Joseph Treffer
 Jessica Türlje
 Andrea Van Pelt
 Chelsea Van Pelt
 Antonios Varahidis
 Timothy Wong

ORCHESTRA

VIOLIN I
 Linnea Thacker, *concertmaster*
 Coco Chen
 James Hayes
 Madeline Kapp
 Emily Kruspe
 Pamela Tien-Mun Leung
 Colin Repas
 Jenna Richards
 Eros Tang
 Monica Westerholm

VIOLIN II
 Jamie Kruspe, *principal*
 Adriana Arcilla-Tascon
 Calvin Cheng
 Holly Han Yu Cheng
 Wesley Khurana
 Ian MacKay
 Eslin McKay
 Johnson Tam

VIOLA
 Emma Vachon-Twene, *principal*
 Mohammed Abu Ramadan
 Louisa Cornacchia
 Dongmin Kim
 Jesse Morrison
 Robin Wenglewick

CELLO
 Chris Hwang, *principal*
 Andrew Ascenzo
 Brenton Chan
 Eriona Jaupi
 Miso Mok
 Beth Silver

DOUBLE BASS
 Alex Koryk, *principal*
 John Dushman

FLUTE
 Anna Kolosowski
 Jy Hyun Goo

PICCOLO
 Katherine Watson

OBOE/ENGLISH HORN
 Victoria Hong

CLARINET
 Yoo Jin Cha, *E-flat*
 Katie Steadman
 Charlene Lee, *bass*

BASSOON
 Sheba Thibideau

HORN
 James Tizzard
 Damir Pavelic

TRUMPET
 Stevie Ray Arsenaault
 Timothy Watson

TROMBONE
 Nicholas Mahon
 Nelson Garces

TUBA
 James Brock

TIMPANI
 Dorian Cox

PERCUSSION
 Justin Han
 Michelle Hwu

HARP
 Elizabeth Bawel

SYNOPSIS

The operetta begins in Westphalia, a German backwater, where the philosopher and teacher, Doctor Pangloss, introduces the principal characters: the Baron and Baroness, Cunegonde [their beautiful daughter], Maximilian [their vain, self-absorbed son], Paquette [their flirtatious serving maid] and Candide [their bastard nephew]. In a classroom setting, Dr. Pangloss draws upon the natural optimism of the young people and assures them they are living in the “best of all possible worlds”. When Cunegonde observes Dr. Pangloss in a sexual tryst with Paquette [lamey explained as a lesson in gravitational physics], she visits Candide to conduct the same experiment and the two young people passionately act upon their physical attraction to each other. The entire family quickly descends upon the innocent lovers and a startled Candide finds himself banished from Westphalia. As he leaves, Candide sings of his loyalty to Pangloss’ philosophy, imagining that in the “best of all possible worlds”, there must be good reasons for his banishment. Suddenly Westphalia is invaded by Bulgarian soldiers and we are led to believe the entire family, including Cunegonde, is slaughtered.

Meanwhile Candide happens to stumble upon Pangloss, who has apparently survived the attack, but lost his nose as a result of syphilis, one of the less savoury imports from the New World. Despite this infirmity, Pangloss maintains his best-of-all-possible-worlds philosophy, stressing that the New World has also supplied the joys of tobacco, chocolate and potatoes. Candide and Pangloss board a ship for Lisbon and even though the vessel founders, the two make their way to shore where a volcanic eruption provides yet another obstacle. Being foreigners, they are blamed for the disaster by a superstitious and religious population and Pangloss is condemned to death by the Inquisition.

In the fashionable city of Paris, we learn that Cunegonde did not die* in the Westphalian massacre but is now a celebrated courtesan, shared between the Archbishop and a wealthy Jew. When she is discovered by Candide, their rapturous reunion is overshadowed by Cunegonde’s emotional confession which results in the murder of her two high profile clients. Aided by an old lady [Cunegonde’s au pair and chaperone], the young lovers flee to Cadiz with Cunegonde’s impressive jewelry collection. En route, the riches are lost but the old lady urges them not to despair. She brags of her glory days as a courtesan and attempts to seduce four young Spaniards. The men, though intrigued, are penniless, so when Candide is offered a commission fighting for the Jesuits in South America, the young lovers and the old lady board a ship for the New World as act one optimistically ends.

INTERMISSION

In Montevideo, South America we discover that Maximilian and the serving maid Paquette have also survived the Westphalian massacre* and have been sold into the slave trade [with Maximilian in female disguise]. The Governor of Montevideo rejects Paquette but is attracted to the disguised Maximilian. Though the revelation of Maximilian's true gender ends the Governor's obsession, it piques the interest of Father Bernard, a local Jesuit priest. Maximilian and Paquette [now disguising her gender] join the Jesuits.

Moments later, Candide, Cunegonde and the old lady arrive in Montevideo and the Governor is at once attracted to Cunegonde. They are interrupted by news that the Parisian murders have been discovered and Candide is now a sought after fugitive. Urged by Cunegonde and the old lady to escape, Candide flees, leaving the women under the protection of the Governor.

Candide discovers the Jesuit order in which Paquette and Maximilian have taken refuge but their joyous reunion turns sour. Maximilian's stubborn pride at the thought of his sister marrying the bastard Candide results in flared tempers and Maximilian's death. Candide [now believing himself guilty of three murders] flees with Paquette into the South American jungle, specifically to the Utopian city of El Dorado, a place so enlightened that even sheep can speak. Paradise however, soon cloys, and [taking their sheep] Candide and Paquette return to Montevideo in the hopes of finding Cunegonde only to learn that pirates have carried her off to Constantinople where she works in servitude in a gambling establishment.

Van Deer, a shady sea captain, offers Candide bags of gold and his unseaworthy vessel in exchange for the talking sheep and Candide sets sail for the middle east.

In Constantinople, Candide is able to buy not only the liberation of Cunegonde but the freedom of the [suddenly alive] Maximilian* as well. For the first time since their student days, Cunegonde, Candide, Maximilian and Paquette are united, and at the urging of the old lady, they seek the advice of 'the wisest man in the world' who turns out to be a cloistered, mellowed Pangloss. Abandoning his best-of-all-possible-worlds philosophy, he speaks of the virtue of domestic accomplishment and urges them to seek hope and fulfillment in the simple joys of living day to day.

* The phenomenon of dead characters, inexplicably resurrected, is an ongoing comic device in Candide.

BIOGRAPHIES

A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, **David Briskin** has been the Music Director and Principal Conductor of The National Ballet of Canada since 2006. In July 2008, he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

Prior to his appointment with the National Ballet, Mr. Briskin served as conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Mr. Briskin is a regular guest conductor with the New York City Ballet and San Francisco Ballet and has appeared with numerous ballet and modern dance companies throughout North America.

In addition to his work in dance, Mr. Briskin has enjoyed great success on the concert stage. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Syracuse, Akron, Cincinnati Pops, and Singapore Symphony Orchestras; the Hong Kong Philharmonic, the Juilliard Symphony and the National Symphony Orchestra of Costa Rica where he conducted the Latin American premiere of John Corigliano's monumental First Symphony.

Equally at home in the opera house, Mr. Briskin's opera schedule has taken him throughout the U.S., Canada and Europe, including performances of *La Bohème* in Italy; with the Calgary Opera, Manitoba Opera, Opera Carolina, Opera Columbus, New England Conservatory, Sarasota Opera, and Lake George Opera. For six years he served as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Handel's *Messiah* at Carnegie Hall.

Raised outside of Boston, he attended the Indiana University School of Music and received a Bachelor of Music degree in orchestral conducting from the University of Cincinnati College-Conservatory of Music and a Master's degree from Queens College, City University of New York.

Michael Patrick Albano is the resident stage director of the Opera program at the University of Toronto's Faculty of Music, where he has staged over thirty operas including the Canadian premières of Debussy's *L'Enfant Prodigue*,

Paisiello's *Il Barbiere di Siviglia*, Britten's *Paul Bunyan* and the Toronto premiere of Offenbach's *Barbe-Bleue*.

Mr. Albano's guest directorial credits include *Il Barbiere di Siviglia* for the New York City Opera, *Le Comte Ory* for the Manhattan School of Music, *Le Nozze di Figaro* for the Yale School of Music, a new dialogue version of *Die Fledermaus* for Opera Hamilton, *La Belle Hélène* for the Opera Theatre of St. Louis and Verdi's *La Traviata* for the Opera Festival of New Jersey. For the Canadian Opera Company, he most recently staged *Il Barbiere di Siviglia* at the Four Seasons Centre and *Così fan tutte* for the COC's Ensemble Studio.

Doreen Rao is a distinguished musician and scholar whose work as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Dr. Rao's commitment to choral music is recognized in her worldwide appearances as conductor, master class teacher and speaker and in her award-winning Choral Music Experience publications with Boosey & Hawkes. Appointed to the University of Toronto Faculty of Music as the Elmer Iseler Chair in Conducting, Doreen Rao has founded the Centre for Advanced Studies in Choral Music, an innovative university enrichment program which connects emerging young singers, conductors, and composers with prominent artists and educators. As Director of Choral Programs, Dr. Rao conducts the MacMillan Singers and the Bach Festival Singers in concerts and collaborations with Helmuth Rilling, Peter Oundjian and the Toronto Symphony Orchestra, Nexus, the Elmer Iseler Singers and the University of Toronto Symphony Orchestra.

Fred Perruzza is the Director of Operations for the MacMillan Theatre at the Faculty of Music, University of Toronto. He made his debut as a set designer in 1995 with the production of *Iolanthe*. He has since designed many critically acclaimed productions for the Opera Division, including *The Marriage of Figaro*, *The Merry Wives of Windsor*, *Così fan tutte*, *L'elisir d'amore*, *Il Matrimonio Segreto*, *L'Heure Espagnol*, and *Ariodante*, among many others. His lighting

design credits include *La Rondine*, *The Last Duel*, *L'Enfant et les Sortilège*, *Taptool*, *Gianni Schicchi*, *Semele*, and *Il mondo della luna*. Fred attended the Theatre Technology program at the University of Toronto and was stage manager with the Canadian Opera Company, with whom he toured extensively across Canada and the U.S. He has also served as stage manager for the National Arts Centre, and has been director of operations and set/lighting designer for the Toronto Summer Music Festival, and the Centre for Opera Studies in Italy (C.O.S.I.) in Sulmona. With a musical background, Fred dabbles as church organist and conductor of his choir.

Dan Rutzen is a conductor, musical director, vocal coach and accompanist currently completing coursework towards a Doctorate of Musical Arts at the University of Toronto Faculty of Music. He has had the unique opportunities in his career to be the choir director at Alief Taylor High School in Houston, TX, resident musical director for Masquerade Theatre and Bayou City Concert musicals, master class conductor under Helmuth Rilling for 3 consecutive Toronto Bach Festivals, chorister with the Toronto Symphony, assistant conductor of the North York Concert Orchestra and composer/MD for the Ecce Homo Theatre Company. Last year, Dan presented Maury Yeston's *December Songs* in concert and will continue in musical theatre as his doctoral research is centered around Leonard Bernstein and the reconstruction of his 1970's musical, *1600 Pennsylvania Ave.* – now titled *A White House Cantata*.

Allison Grant directs and choreographs at the Canadian Opera Company, and at theatres and opera companies across the country. For this production she was fortunate to have director/choreographer Donna Marie Baratta as her rehearsal assistant. Her directing credits include *Die Zauberflöte* (Sarasota Opera), *Don Giovanni* and *Carmen* (Opera Ontario), *L'Italiana in Algeri* (L'Opera de Montréal), *Smokey Joe's Café* (Stagewest Calgary), Leslie Arden's *A Meeting of Minds* (CanStage), *Cinderella* and *The Brother's Grimm* (Canadian Opera Company), *The Magic Flute* and *Figaro!Figaro!Figaro!* which she also adapted, for Vancouver Opera. At Theatre Athena where she was recently Artistic Director, she directed *Master Class*, *Private Lives* and the Canadian premiere of Itamar Moses' *Bach at Leipzig*.

Andrea Grant is a full time member of the music staff of the University of Toronto's Opera Division and a faculty member of the Banff Centre's Opera as Theatre program. She also serves on the music staff for Wexford Festival Opera in Ireland. Andrea is active as a freelance collaborative pianist, encompassing recital, opera and musical theatre. She has been heard in recital on CBC, BBC and RTE radio, most recently on CBC Radio 2 in a full length recital with Canadian soprano Simone Osborne from Rideau Chapel in the National Gallery, Ottawa. Andrea has been involved with the development and production of several new works with companies including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera and Opera Omaha. She works regularly with Opera Atelier and Mirvish Productions in Toronto. This March she will participate in the 2010 Hong Kong Arts Festival. Andrea holds an Honours Bachelor of Music in Piano Performance from Wilfrid Laurier University, a Master of Music degree in Collaborative Piano from the University of Western Ontario and a Répétiteur Diploma in Operatic Performance from the University of Toronto.

Erik Thor is completing his second year as student opera director at University of Toronto, studying under resident stage director Michael Albano. Since beginning at U of T, Erik has assisted with many U of T Opera productions, most recently co-directing the fall production of Haydn's *Il mondo della luna*. Following this production of *Candide*, he will be directing the February Opera Tea of *Eugene Onegin* as well as the U of T's student composer production of scenes from *Hamlet*.

Justin Anantawan (Lion/Ensemble) is a fourth-year student at the University of Toronto Faculty of Music, majoring in voice performance and studying with J. Patrick Raftery. He performed in his first opera last year as a chorus member in the opera department's production of *L'Enfant et les Sortilèges*.

James Baldwin (Maxmillian) is a second-year Opera Diploma student studying with J. Patrick Raftery. Last year, James performed Don Inigo Gomez (*L'Heure Espagnole*), Le Fauteuil (*L'Enfant et les Sortilèges*), and Peter (*Hänsel und Gretel*). He has also performed the roles of Lakai and

Perückenmacher (*Ariadne auf Naxos*) at the Toronto Summer Music Academy. James has appeared as a soloist with The Elora Festival Singers, The Amadeus Choir of Toronto, and the Metropolitan Festival Choir. Recent performance highlights include the role of Escamillo (*Carmen*) in the Opera Tea. This spring James will perform the Brahms Requiem with the Metropolitan Festival Choir.

Mezzo soprano **Julia Barber** (Paquette) is in her first year of a Master of Music at the University of Toronto studying under Lorna MacDonald. After receiving her Bachelor of Music degree from the University of Western Ontario studying under Canadian mezzo sopranos Patricia Green and Anita Krause, she performed the lead role in *Little Women* with the Halifax Summer Opera Workshop (HSOW). This year she has the privilege of performing Paquette in *Candide*. Other operatic credits include Marcellina in *Le Nozze di Figaro* (HSOW), Nursemaid 2 in *Street Scene* (UWOpera), and La badessa in *Suor Angelica* (UWOpera).

Lindsay Barrett (Cunegonde) is in her second year of the Opera Diploma program and studies with Mary Morrison. She has just returned from being a member of the Opera Theater Centre of the Aspen Music Festival and School, where she covered the role of Donna Elvira. Recent roles include Micaëla (*Carmen*), La Princesse (*L'Enfant et les Sortilèges*), Fanny (*La Cambiale di Matrimonio*), Clara (*Signor Deluso*) and Galatea (*Die Schöne Galatea*). This fall her schedule included performances with Off Centre Music Salon, Toronto Arts and Letters Club, and The Aldeburgh Connection's Discovery Series. In June 2010, she makes her professional operatic debut as Violetta in Saskatoon Opera's production of *La Traviata*.

Heidi Bjornson (Sheep/Ensemble) is a young mezzo soprano, currently studying with Lorna MacDonald at the University of Toronto. Heidi has enjoyed performing in many different genres of music from jazz to musical theatre to opera. She has performed with the Pacific Opera Company in various productions; Heidi also performed in SOLT's 2009 productions of *Tancredi* in the role of Ruggiero and *Dido and Aeneas* as the Socrress.

Rebecca Collett (Paquette) is a second-year student in the Master's program in opera studying with Jean MacPhail. Rebecca holds a Bachelor of Music degree from University of Western Ontario where she studied with Kevin McMillan. Roles performed at the University of Toronto include Clarice (*Il mondo della luna*) La Princesse/La Bergère (*L'Enfant et les Sortilèges*), Gretel (*Hänsel und Gretel*). Other roles performed: Donna Anna (*Don Giovanni*) for Concert Opera Group, Alice Ford (*Falstaff*) for Summer Opera Lyric Theatre, and La Contessa Almaviva (*Le Nozze di Figaro*) for Halifax Summer Opera Workshop.

Born in Montreal, soprano **Claire de Sévigné** (Cunegonde) earned her Bachelor's degree from McGill University in 2009. She appeared in many Opera McGill productions including *La Rondine*, (Lisette, cover), *The Rape of Lucretia*, (Lucia, cover), and *Thésée*, (Cérès). This past summer, Claire participated in the prestigious Canadian Vocal Arts Institute. She was also a member of the Janiec Opera Company at the Brevard Music Center where she performed in *Les Contes d'Hoffmann*, (Antonia, cover), (Lauretta, cover), and *Suor Angelica*, (Suor Dolcina). In the fall of 2009, Claire began her Master's degree in opera at the University of Toronto where she studies with Darryl Edwards. In November 2009, she sang the role of Flaminia in their production of *Il mondo della luna*. In the summer of 2008 Claire attended Opera NUOVA. where she performed the roles of the Sandman and Dew Fairy in *Hänsel und Gretel*. This summer Claire will be performing the role of Cleopatra in *Guilio Cesare*, with the Center of Opera Studies in Italy.

Stephanie Domingues (Sheep/Ensemble), a native of Oakville, Ontario, is currently in the third year of her Bachelor of Music degree studying with Lorna MacDonald. She has participated in Canadian Opera Company productions of *The Magic Flute*, *Turandot* and *The Queen of Spades* and has performed numerous operas with Opera in Concert. Stephanie participated in the 2007 Luminato Festival Concert Series at Roy Thomson Hall. She has been featured on the radio show *From the Top* in the U.S. and Canada. She has performed with the Oakville Symphony, twice as their guest artist. In 2005 and 2006, Stephanie was chosen to train and perform under full sponsorship at the Tanglewood Institute in their Young Artist Vocal Program.

Chris Enns (Candide) is in his second year of the Opera Diploma program in the studio of Darryl Edwards. He began his vocal studies at the University of Manitoba, where he received a Bachelor of Music degree. At the University of Toronto he has performed the roles of Paulino (*Il Matrimonio Segreto*), Gonsalve (*L'Heure Espagnole*), and Le théière (*L'Enfant et les Sortilèges*). Other recent roles include Scaramuccio (*Ariadne auf Naxos*) for the Toronto Summer Music Academy, Al in Saskatoon Opera's traveling production of *The Barber of Boomtown*, and Alfred (*Die Fledermaus*) at Highland Opera Studios.

Macedonian baritone **Vasil Garvanliev** (Dr. Pangloss), came to Toronto five years ago and is currently in his final year of Opera Diploma, studying with Mary Morrison. Winner of the University's Concerto Competition, Vasil performed Mahler's *Rückert Lieder* with the U of T Symphony Orchestra this season; other concert and recital engagements include an appearance with Off Centre Music Salon, Aldeburgh Connection Discovery Series, and the Bayfield Festival of Song. He has taken to the opera stage as Buonafede in *Il mondo della luna* with University of Toronto's Opera School, Falke (*Die Fledermaus*) at Highlands Opera Studio, Harasta (*The Cunning Little Vixen*) at Banff Opera Centre and Antonio (*Marriage of Figaro*) at Opera Atelier.

Andrew Haji (Van Deer/Ensemble) tenor, is a third-year undergraduate student in the voice performance program at the University of Toronto Faculty of Music, studying with Darryl Edwards. Born in London, Ontario, Andrew has been a member of a number of well-known choirs including the Amabile Young Men's Ensemble and Primus, the University of Waterloo Chamber Choir, the Renaissance Singers, the East York Choir, and the University of Toronto MacMillan Singers. This past summer, Andrew attended the first annual Canadian Operatic Arts Academy in London, Ontario, where he performed scenes from various operas including *Albert Herring*, *Ariadne auf Naxos*, *Il viaggio a Reims*, and *Falstaff*. Andrew has just completed his first full operatic role as Cecco in Haydn's *Il mondo della luna* with the University of Toronto Opera Division.

Mezzo soprano **Marta Herman** (Old Woman) made her European debut in Weimar as Cherubino in *Le Nozze di Figaro* last summer and will be reprising that role with the Guelph Symphony Orchestra in October 2010. Other roles include Hänsel in *Hänsel und Gretel*, The Secretary in *The Consul*, and Third Lady in *Die Zauberflöte*. In concert, she has appeared as a soloist with the Celebrity Symphony Orchestra and the Arcady Ensemble, and regularly performs as a soloist with gamUT, the University of Toronto's new music orchestra. Currently studying with Mary Morrison, Marta is in the first year of the Master of Music in Opera, and holds an Honours Bachelor of Music from the University of Western Ontario. She has attended the International Vocal Arts Institute and Opera NUOVA, where she studied with respected artists such as Joan Dornemann (Metropolitan Opera), Mignon Dunn (Metropolitan Opera, Manhattan School of Music), and Erkki Korhonen (International Opera Studio Zurich).

Mezzo-soprano **Erica Iris Huang** (Old Woman) (BMus & Op.Dip, WLU; ATCL) is in her final year of the Opera Diploma program at the University of Toronto under the tutelage of Mary Morrison. She made her 2004 operatic debut as Titiba in Ward's *The Crucible* and performed the roles of Mrs. Herring (*Albert Herring*), and Dido (*Dido and Aeneas*) with Opera Laurier. She received critical acclaim for her Toronto debut as Der Komponist with the Toronto Summer Music Academy production of *Ariadne auf Naxos*. At the University of Toronto she has performed the roles of Fidalma (*Il Matrimonio Segreto*), La tasse (*L'Enfant et les Sortilèges*), Lisetta (*Il mondo della luna*) and excerpts of the title role in *Carmen*. Upcoming engagements include the Aldeburgh Connection: Discovery Series, featured mezzo soloist in the Brahms Alto Rhapsody with the Victoria Scholars, and Aldeburgh Connection's Bayfield Festival of Song.

Eliza Johnson (Sheep/Ensemble) grew up in Stratford, Ontario where she was a multiple award winner at the Kiwanis Festival for the Performing Arts, going on to win first place at the Provincial Festival in the Artist Diploma level in the voice competition. She is an alumnus of the St. Mary's Childrens Choir, the Festival Youth Singers, the Ontario Youth Choir and has been a soloist at the Metropolitan United Church in Toronto. Eliza has studied with Leslie

Jost, Barbara Collier and Sandra Mogensen. At the University of Toronto Eliza studies with Mary Morrison. In recent years she has been a member of the Beggar's Bag Young Company and in November of 2009 released her debut CD, *Eliza Sings Rodgers and Hart*. As the 2009 winner of the SCO Concerto Competition she made her orchestral debut singing Mozart's *Exultate, Jubilate!* and will appear with them in her first opera gala next month.

Andrew Love (Dr. Pangloss), a native of Calgary, is in his second year in the Opera Diploma program at the University of Toronto, studying with J. Patrick Raftery. Most recent engagements include Buonafede (*Il mondo della luna*), the baritone soloist for the U.S. premiere of John Burge's *Mass for Prisoners of Conscience* at Avery Fisher Hall, Papageno (*Die Zauberflöte*) and the Politician in Calgary Opera's Canadian premiere of *The Ballad of Baby Doe*. In 2006, Mr. Love was an inaugural member of Calgary Opera's Emerging Artist Development Program. After being praised for his "rich baritone" in *Opera Canada* for success as Frank in *Die Fledermaus*, he will return this summer to Highland Opera Studio to perform Marcello (*La bohème*).

Brittany Mayer (Baroness/Ensemble) is enjoying her final year as an opera undergrad at U of T, and is thrilled to be participating in her fourth production with the Opera Division. In 2009, Brittany had the pleasure of playing her first role as The Squirrel in *L'Enfant et les Sortilèges* and is delighted to be playing the Baroness in this year's *Candide*. She is currently studying with Jean MacPhail.

Rocco Rupolo (Governor/Ensemble) is in his third year of the undergraduate voice performance program at the University of Toronto studying with Lorna MacDonald. Rocco has sung in the chorus for a concert production of *The Magic Flute* at Roy Thomson Hall in 2008. He is currently a member of the Victoria Scholars Men's Chorale Ensemble. In the fall, Rocco performed his first operatic role as Cecco in *Il mondo della luna* with the University of Toronto Opera Division.

Baritone **Geoffrey Sirett** (Maximillian) is currently in his first year of the Master of Music in Opera at the University of Toronto, studying with Lorna MacDonald. Geoffrey holds a

Bachelor of Music degree and Artist Diploma from the University of Western Ontario. Geoffrey has performed lead roles in many operas, including *Il mondo della luna*, *I pagliacci*, *Gianni Schicchi*, *The Merry Widow*, *Così fan tutte*, and *Albert Herring*.

Marissa Solow (Sheep/Ensemble) is in her fourth year undergraduate student in voice performance at the University of Toronto. She is the 2009 recipient of the Luciano Pavarotti scholarship and the Fiorenza Drew fellowship. Recently, Marissa participated in the American Institute of Musical Studies summer festival in Graz, and performed the role of First Lady in *The Magic Flute* with ProVoce studios. An alumna of the Canadian Children's Opera Chorus, Marissa is a graduate of the Claude Watson Arts Program at Earl Haig Secondary School where she was awarded the Music Leadership Award.

Soprano **Jessica Strong** (Cunegonde) is currently in the first year of a Master of Music in Opera under the tutelage of Lorna MacDonald. She holds a Bachelor of Music in voice performance from the University of Manitoba where she was taught by Valdine Anderson. Jessica has performed as Rosalinde in *Die Fledermaus*, Frasquita in *Carmen*, The Queen of the Night in *Die Zauberflöte*, the title role in *The Ballad of Baby Doe*, and Clarice in *Il mondo della luna*. She has also appeared with the Winnipeg Symphony Orchestra as the soprano soloist in *Carmina Burana*, and was the winner of the 2008 National Music Festival.

Alastair Smyth (Alternate Narrator/Archbishop/Ensemble) is in his fourth year of the Bachelor of Music in Performance program studying with JoAnne Bentley. Last year, he appeared in the Opera Division's production of *L'Enfant et les Sortilèges* as a Tree and a Frog, and in the production of *Il Matrimonio Segreto* as the Butler.

Giovanni Maria Spanu (Maximillian) is currently in his first year of the Master of Music in Opera at the University of Toronto, where he studies with J. Patrick Raftery. He completed his Bachelor of Music in vocal performance at U of T in 2009, studying with Darryl Edwards. Most recently, Giovanni appeared as baritone soloist in Mendelssohn's *Von Himmel Hoch* with the MacMillan Singers, and in recital with the Aldeburgh Connection's Discovery Series at

Walter Hall, where he sang Beethoven's *An die ferne Geliebte*. Giovanni is the recipient of the Louis Quilico Memorial Graduate Fellowship, COVC Mariss Vetra Scholarship, and Regan Grant Memorial Scholarship.

Soprano **Aviva Fortunata Wilks** (Paquette) is currently in her first year of the Master of Music in Opera program in the studio of Darryl Edwards. Her operatic roles at the University of Toronto include La libellule and

Un Patre (*L'Enfant et les Sortilèges*), and Micaëla (*Carmen*). Other opera credits include Apollonia in Haydn's *La Canterina* (Centre for Opera Studies, Italy) and Second Lady in *The Magic Flute* (Halifax Summer Opera Workshop). Aviva was a featured artist in 2008 in the Aldeburgh Connection Discovery Series recital. Upcoming performances include Tatyana in *Eugene Onegin* (University of Toronto Opera Tea) and the soloist in Poulenc's *Gloria* (Buffalo Philharmonic Orchestra).



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